

ENCÆNIA MUSICES.

S E U

OPVS PRIMVM
MVSICALE

et

DVODECIM SONATIS

cum

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIONES.

AUTHORE

A:R: P: ROMANO WEICHLEIN,
ORDINIS S:BENEDICTI,

PROFESSO LAMBACENSI,
NATO AVSTRIACO LINCENSI.



ORGANO.

OENIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Czf. Aul. Typ.

Vnt 1490

IMPERATORI
CÆSARI



EOPOLD O I.
SEMPER AVGVSTO,
PIO, FELICI, VICTORI, AC
TRIVMPHATORI FELICISSIMO:
PATRI PATRIÆ,

Et

Vigilantissimo publicæ Salutis Conservatori.

Germaniæ, Hungariæ, Bohemiæ, Dalmatiæ, Croatiæ, Sclavo-
niæ, &c. Regi: Archiduci Austriæ, Duci Burgundiæ,
Comiti Tyrolis, &c. &c.

Augustissime, Potentissime, ac Invi&issime Imperator.



Otas Diademati, pausas coronato Capiti, suspiras tantæ Ma-
jestati necesse, vix non informe, ac indecorum esset, nisi scirem u-
niversam mundi hujus machinam harmonicis undique instructam
Chordis, eamque suavissimo Musicæ concentu ubique resonare.
Nam si primò considerationis vela expandere velimus in immen-
sum illum sanctissimæ, ac individue Trinitatis Oceanum, concor-
dem quandam harmoniam, & harmonicam concordiam, Patrem generantem Filium, Fi-
lium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam ab uno principio
spiratum comperiemus, ac tametsi tres sint distinctæ chordæ, quarum quælibet differenti
personarum resonet thono & sono, unicum nihilominus efformant concentum, unicam
harmonicam consonantiam inexplicabilis, ac indivisibilis unionis, & essentia. Et si à
primis increatis transeamus ad creatas, & nobiliores mundani hujus instrumenti chor-
das, Angelos loquor, hos à *Socrate apud Platonem in Republ.* Sirenium condecoratos titulo
perspiciemus, non temerè, quia sonoræ cœlestium sphaerarum Machinæ existunt moto-
res, ac singuli singulos, gubernando orbes suave m conficiunt concentum. Ad eandem
harmoniam, & Musicam quis non videt spectare cœlos, pertinere elementa? De primis
quidem ait facundissimus Cicero de Natura Deor: *Tantus est ex dissimilibus motibus calorū
concentus, ut cum summa Saturnus refrigeret, his interjecta locis stella illustret, & temperet.* De
secundis verò Homerus & Plato: *Elementorum harmonia tali cum artificiosa consonan-
tiâ composita est, ut mirum non sit, ea & in mixtis, & in propriis locis summâ cum pace
suaviterque quiescere.* Unde Boëtius:

*Tu numeris elementa ligas, ut frigora flammis,
Arida conveniant liquidis, ne purior ignis,
Evoleat, aut mersas deducant pondere terras.*

Hinc

Hinc & quotidiana nos edocet experientia, in hominū microcosmo perfectam inveniri harmoniam & consonantiam; omnis autem creaturæ aliquid habet homo, ait *Divus Gregorius homil. 29.* habet namque commune esse cum lapidibus, vivere cum arboribus, sentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, neque falluntur, quotquot universum hoc in suavem transire astruunt harmoniam, & Musicæ concordiam. Testatur *Divus Athanasius*, invictissimum Israelitarum Principem, & Ducem ad Imperium & Sceptrum non aliā ex ratione evectum, quā quia Cytharam pulsare nove-
rat: David Cytharædus, ex cuius artificioſo contractu & pulsu deveniebat in mysticum Cytharæ pulsum & sonum, in probam nimirum optime gubernandi notitiam; hinc & nostris temporibus, ac usque hodiē Regia, & Augusta Capita, aut callent Musicam, aut eius summo perē reverentur artem, & harmoniam. Habet hoc speciale *DOMVS AVSTRIACA*, quod in hoc partis genere palmam cæteris præripiat, uti totum demitur Romanum Imperium, orbisque suspicit universus, dum eius Virtutum continuo experi-
tur suavissonas chōrdas, in incommotis præcavendis mirabiles solertię triplas, in rebus agendis summæ prudentię Capriccias, infractæ, constantisquē adversus sinistra sentientes fortitudinis animi sesquialtras, in dandis, & decidendis Consiliis incomparabilis maturitatis Doublas, ingenij solertissimi, ac maximæ dexteritatis de reportando contra hostium insidias gloriosissimo triumpho mirabilia novæ inventionis Contrapuncta, plu-
rimas invictæ patientiæ paulas, infinitas ardentissimæ devotionis suspiras, &c. ut adē mirum non sit, hanc Melodiam cunctis adplacere, cunctis arridere, omniumquē aures suavissimē demulcere. Sanctissimus meus Ordinis Fundator Patriarcha *BENEDICTVS*, adhuc in utero matris suæ gestiens, tanquā nobilissima Philomela, orta ex Sanguine *DOMVS AVSTRIACÆ*, jamjam per omnes thonos cantare, ac huic Augustissimæ Prosapie Triumphos & Victorias contra omnes inimicos præludere cepit, quasi præſagire volens, *DOMUM AVSTRIACAM* cum suo sanctissimo Ordine, ac Ordinem suum cum *DOMO AVSTRIACA* juxta promissionem Divinam usque in finem mundi stare; hinc ab hāc Augu-
stissimā Domo plurima hujus sanctissimi Ordinis Monasteria, aut funditus erecta, aut munificentissimē dotata, ac restaurata sunt, quasi ut signa perpetui, & indissolubilis amoris, gratiæ, & ardentissimi affectūs. Vnicum in medium & testem adducam Monasterium meum *LAMBACENSE*, ut gratias loquatur, quas infinitas accepit per iteratas amœnissimas præſentias Augustissimæ Vestræ Majestatis, ubi dulcissimæ gratiarum Melodiæ absque pausā unicā copiosè auditæ fuerunt, dum submississimæ gratitudinis, ac devo-
tionis notæ tū in Ecclesiā, tū ad tabulam à nobis unaq̃uamiter resonarunt. Ve itaq̃ impōsterum, ac perpetuò resonent, has præſentes qualiter qualiter resonantes Sonatas Augustissimæ Vestræ Majestati humillimē offerre, ac dedicare ausus sum, spe firmissimē ceptā, easdem in Augustissimā Vestrā Majestate Virtuosissimum Capellæ Magistrum inven-
turas, à quo hanc unicā supplex effagito gratiam, quatenus battutando & me, meumque sanctissimum Ordinem continuā gratiā regere, protegere, ac conservare di-
gnetur. Ita dabam, & vovebam ex Sabionā

Numini, Majestatique Tuæ

Submississimus, devotissimus Client & Servus

**P. Romanus Weichlein, Ord. S. Benedicti,
Professor Lambacensis, natus Austriaci
Lyncelur.**



Organo

Onata I.

allegro.

adagio

piano

Con discrezione

Basso solo

A

10

Organo A 2

Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is written on ten staves with various musical notations including notes, rests, and accidentals. Above the staves, there are numerous handwritten annotations in a shorthand notation system, likely representing chords or fingerings. The tempo "allegro" is written above the fifth staff, and "piano" is written below the eighth staff. The score ends with a double bar line and a repeat sign.

Organo



Onata III.

Handwritten musical score for Organ, Onata III. The score consists of six staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and fingerings. The first staff begins with a treble clef and a common time signature. The subsequent staves alternate between treble and bass clefs. The music features a variety of note values, including minims, crotchets, and quavers, often beamed together. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and a final chord.

Passaglia con discrezione.

finale 15.



Onata IV.

grave

allegro

Handwritten musical score for Organ, Onata IV. The score consists of three staves of music. The first staff is in G major (one sharp) and begins with a treble clef. The second and third staves are in D minor (two flats) and begin with a bass clef. The tempo markings 'grave' and 'allegro' are placed above the second and third staves respectively. The notation includes various rhythmic values, accidentals, and fingerings. The piece concludes with a double bar line and a final chord.

Handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "piano" and "f". The manuscript includes numerous fingerings and articulations, such as "43", "56", "6", "b", "x", and "76". The piece concludes with a double bar line and a repeat sign.

7

L'Allegretto

Organo

B₂

[illegible]

The image displays a page of a musical score for the piece "Onata V." by Franz Liszt. The score is written for three instruments: Piano (P), Violin (Violin), and Clarinet (Clarin). The music is in 3/4 time, as indicated by the "3" in the time signature. The key signature is one flat (B-flat), shown by the "b" symbol. The score is divided into systems, each containing staves for the Piano, Violin, and Clarinet. The Piano part is marked with "P" and "Onata V." The Violin part is marked with "Violin". The Clarinet part is marked with "Clarin". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also fingerings indicated by numbers 1-5 and 6-7. The tempo is marked "allegro." in the middle of the score. The page number "13" is visible in the bottom right corner.

66, Organo 9

f. f. Clarin

adagio

Clarín

Organo

C

The musical score consists of ten staves. The first staff is for the Organ, followed by two staves for the Clarinet (f. f. Clarin), and then five more staves for the Organ. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 and 6-7. The piece includes a section marked 'adagio' and ends with a 'C' time signature change.

6 6 6 7 6 6 6 11

Ciaccona con discrezione

56 5 65 65 65 6 64 64 64 3

34 3 43 43 43 64 34 5 1 2 2 3 6b5 6

à doi 6 6b5 65 65 65 65

4 43 43 65 65 65

765 343 6 6 6 6 6 6

à doi

allegro Tutti

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

[illegible]

43

b b \times 6 6 7 b 43 \times b 4b 6 b 6 7 b 43 \times b 6

piano E

6 6 6 6 6 7 6 6 6 7 6 b 6 6 \times 4 b 6 \times 6 b 6

piano f

b \times b 6 b \times b 6 6 4 6 6 6

6 \times 6 6 6 6 6 b 6 \times b 6

6 6 6 6 43 6 6 6

b 6 b \times b 6 b \times 6 6 b 6

b \times b 6 b \times b 6 \times 6 6 \times 6 \times

b 6 b \times b 6 b \times 6 6 b 6 6

43 6 6 b 6 b \times b 6 b \times 6 7 b 43 b 6

Organo D

Handwritten musical score for Organ and Voice. The score is written on ten staves. The first staff is for the Organ, and the subsequent staves are for the Voice. The music is in G major (one sharp) and 4/4 time. The score includes various musical notations, including notes, rests, and dynamic markings.

Key markings and lyrics include:

- Staff 1:** Organ part with notes and rests.
- Staff 2:** Voice part with lyrics "non non non" and "longa Aria".
- Staff 3:** Voice part with a repeat sign and a key signature change to B-flat major (two flats).
- Staff 4:** Voice part with dynamic markings "piano" and "f".
- Staff 5:** Voice part with dynamic markings "piano" and "f".
- Staff 6:** Voice part with a repeat sign and a key signature change to B-flat major.
- Staff 7:** Voice part with dynamic markings "piano", "f. tardo.", "piano", and "f".
- Staff 8:** Voice part with dynamic markings "piano" and "f".
- Staff 9:** Voice part with dynamic markings "piano" and "f".
- Staff 10:** Organ part with notes and rests.

The score concludes with a double bar line and the word "Organo" written below the final staff.

Organo

D:

16

S Onata I.X.

A single staff of music in mensural notation. It begins with a large decorated initial 'S' in red and black ink. The notation includes various note values (minims, crotchets, quavers) and rests. Above the staff, there are several annotations: '6 h obs' above the first measure, '6 6' above the second measure, '43' above the third measure, '65 b' above the fourth measure, and '43 36' above the fifth measure. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C).

98
43 6b 43 b 6 b 6b 43 6 6b 5

[illegible]

piu allegro

98 6 6 6b5 4b3 7b6 5 4 7b6 5 4b3 6b5 7b6

allegro

The first system of musical notation for 'The Song of the Lark'. It features a single melodic line on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Above the staff, there are tempo markings: 'Andante' and 'Allegretto'. Below the staff, there are dynamic markings: 'p' (piano) and 'f' (forte). The system concludes with a double bar line and a repeat sign.

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a treble clef. It consists of four measures of music, each containing a single note. The notes are: G (first measure), A (second measure), B (third measure), and C (fourth measure). The notes are written in a simple, handwritten style.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves. The first staff is a vocal line in treble clef, with lyrics "The Rose Tree" written below it. The subsequent staves are for piano accompaniment, featuring various musical notations including notes, rests, and dynamic markings such as "piano" and "f". The score is written in a historical style, with some notation that appears to be a mix of standard and older musical practices. The paper is aged and shows some staining.

Órgano

E

12

S Onata.

piano f.

piano f.

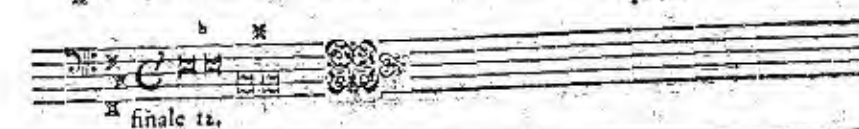
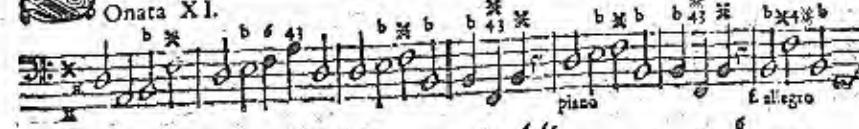
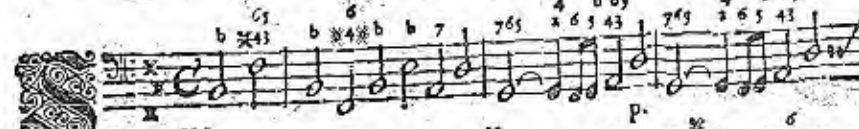
tard f.p. f.

f.p. Ep. piano f. tremolo

This is a handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with several performance instructions and markings:

- Staff 2:** The word "allegro" is written below the staff, followed by "f." and "p.".
- Staff 3:** The word "p." is written below the staff, followed by "allegro" and "f.".
- Staff 4:** The word "Gigue" is written below the staff.
- Staff 7:** The word "piano" is written below the staff, followed by "f.".
- Staff 9:** The word "Organo" is written below the staff, followed by "piano" and "f.".

The score also features numerous numerical annotations (e.g., 6, 5, 4, 3, 2, 1, 8, 12, 43) and asterisks (*) placed above or below notes, likely indicating fingerings or specific performance techniques. The handwriting is in ink on aged paper.



Handwritten musical score for organ, consisting of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. Above the staves are numerous figured bass numbers (e.g., b, b6, 6, 65, 43, 65, 43, 65) and some performance markings like "allegro". The manuscript is written in ink on aged paper.



T A B U L A S O N A T A R U M.

Sonata I.	à 3.	2 Violin: 2. Viola, 2. Clarin: 1. Violone, & Organo.
Sonata II.	à 6.	2. Violin: 2. Viola: 1. Violone, con Organo.
Sonata III.	à 6.	2. Violin: 2. Viola: 1. Violone: con Organo.
Sonata IV.	à 6.	2. Violin: 2. Viola: 1. Violone: con Organo.
Sonata V.	à 3.	2. Violin: 2. Viola, 2. Clarin: 1. Violone, con Organo.
Sonata VI.	à 6.	2. Violin: 2. Viola, 1. Violone, con Organo.
Sonata VII.	à 6.	2. Violin: 2. Viola: 1. Violone, con Organo.
Sonata VIII.	à 6.	2. Violin: 2. Viola: 1. Violone, con Organo.
Sonata IX.	à 6.	2. Violin: 2. Viola, 1. Violone con Organo.
Sonata X.	à 6.	2. Violin: 2. Viola, 1. Violone con Organo.
Sonata XI.	à 6.	2. Violin: 2. Viola, 1. Violone con Organo.
Sonata XII.	à 2.	2. Violin: 2. Viola, 2. Clarin: 1. Violone, con Organo.

I L F I N E